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The Laughing World

The russet leaves of autumn falling fast on the plain, the moaning of sullen night winds, and all the presages of gloom and desolation, and winter now conspiring to make melancholy man still more melancholy, it imports us, by every laudable device, to dispel the influence of the depressing Power of the Season. Spleen, assisted by Autumn, too often exhibits before the terrified eye a dismal ***Phantasmagoria*** of hideous objects, and the tortured heart shrinks at the horrible spectacle. Let us avert our regards from these phantoms of terror, and console ourselves in the absence of jocund Spring and Summer, with the company of Wit and Merriment, those boon companions, who, in the decline and even the darkness of the year, are always as lively as Youth, and as brilliant as Hesper. Seated before ruddy fires, surrounded by mirthful friends, and illuminated by the lamps of Radiance, let us laugh and shake in Rabelais' easy chair, and chuckle over Drollery, like the following, which, trust us, gentle readers, will cause you to forget the decay of the year, and the flight of Time.

The Port-Folio, October 1809

Fall is upon us, although here in the Northeast, it has been a strange one—two weeks ago, it was nearly 70°, and this morning it was snowing. This issue of the *Gazette* provides both some drollery and some illumination "by the lamps of Radiance," or at least by the magic lantern.

Dick Moore provides the droll humor with his pictorial essay on the pig in magic lantern slides, appropriate because 2007 is the Year of the Pig in Chinese astrology.

Erkki Huhtamo then provides a fascinating look at some of the very earliest of magic lanterns that are still to be found tucked away in obscure museums in Europe. These include some of the very first lanterns to be illustrated in books, and the surviving examples are remarkably close to those depicted in these familiar engravings.

A couple of book reviews introduce two new books. The first is a scholarly volume on various aspects of visual media, with a long chapter by Erkki Huhtamo on peep media. The other is an examination of the use of lantern slides by the magician Houdini in his campaign to discredit spiritualists and mediums, which brings the magic lantern into the 20th century.

The rest of the issue is devoted to news and announcements related to magic lanterns and our society, including the opening of a new magic lantern museum at a winery owned by film maker Francis Ford Coppola in the Napa Valley of California. There also are brief accounts of recent lectures and lantern shows by some of our members and others, and a report on the financial state of our society.

Included with this issue is a separate sheet that you can use to nominate new officers for the society. According to our bylaws, the current President, Sharon Koch, is not eligible for reelection to another term, but the other officers can continue to serve. Send in your nominations (with confirmation that the person is interested) to Past President Ralph Shape.

Some interesting articles are lined up for the Winter issue, including one on Snowflake Bentley and his snowflake magic lantern slides and one on the chemical dioramas of Robert Winter, an early showman. As always, I am in search of the right combination of longer research articles and lighter pieces about the history of the magic lantern or magic lantern collecting for future issues.

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Dick Moore collection

2007

The Year of the Pig (豬年)

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A message of utmost importance from Puck and His Pig, aka Professor C.O. Scope II, aka Dick Moore:

The Lunar Calendar and the concept of the Lunar New Year is generally believed to date from 2600 BC, when the Emperor Huangdi, the legendary father of the Chinese people, introduced the first cycle of the Chinese Zodiac. Because of cyclical lunar dating, the first day of the year can fall anywhere between late January and the middle of February. On the Chinese calendar, 2007 is Lunar Year 4704-4705. On the Western calendar, the start of the current New Year fell on February 18, 2007 — and this year it is **The Year of the Pig.**

There are many legends surrounding the origin of the Chinese Zodiac. The most prominent one has it that in ancient times, Buddha (sometimes other notables are referenced) asked all the animals to meet him on Chinese New Year. Twelve came, and Buddha named a year after each one. According to another legend, in the sixth century B.C. the Jade Emperor invited all the animals in creation to a race, only twelve showed up: the Rat, Ox, Tiger, Rabbit, Dragon, Snake, Horse, Lamb, Monkey, Cock, Dog, and Pig, given this order according to their places in the race.

Regardless of the legend, The Chinese Zodiac, an endless repeating cycle of 12, is alive and well and very much still in use. Thus, if you were born in 1911, 1923, 1935, 1947, 1959, 1971, 1983, 1995, 2007 (that should cover most of the current and future magic Lanternists), you were born under the Sign of the Pig, and you are in good company. Famous people born in the Year of the Pig include Lucille Ball, Humphrey Bogart, Thomas Jefferson, Ernest Hemingway, Alfred Hitchcock, Mahalia Jackson, David Letterman, Arnold Schwarzenegger, and Ronald Reagan. Without knowledge of birthdates, I unfortunately cannot list out famous Pig Lanternists in the two societies, but I am sure there are several. If after reading this article you wish to identify yourselves, we will publish a list of "Magic Lantern Pigs" in the next Gazette.

Dick Moore collection

Did you know that for at least the past 185 years, the pig had been an integral and important part of magic lantern world? In researching magic lantern literature, Kentwood Wells, the Editor of *The Magic Lantern Gazette*, uncovered an article from the *Universalist Watchman Repository and Chronicle* from August 1832 referring to "a ludicrous scene called 'Catching a pig for the minister' exhibited by means of a magic lantern."

Dick Moore collection

Caching the Pig for the Minister

I recollect having seen exhibited by means of the **magic lantern**, a ludicrous scene called "Catching the pig for the minister." It represented a venerable priest, his head ensconced in an antique wig, standing beside a small hogsty. Near him stood, in an imploring attitude, a female form, clad in humble habiliments. At a little distance was seen a large group of men, who seemed to be busily engaged in securing a small pig. This little exhibition, though apparently frivolous in itself, if rightly understood, may convey some useful instruction. When I see multitudes flocking to church to hear a doctrine begotten by superstition and propagated with fire and sword, I cannot imagine what there object can be, unless it is to induce as many as possible, to assist them in *catching the pig for the minister*.

Wells collection

When I see a few bigoted men using great exertions to force a whole parish to support a clergyman of their own kidney, to the exclusion of all other Christian denominations, I am apt to conclude that they would willingly sacrifice the general good of society, for the sake of *catching the pig for the minister*.

When I hear a man professing his belief in universal salvation, and at the same time, liberally paying his money for the support of what he believes to error and falsehood, I set him down as a worshipper at the shrine of popularity, and cannot help believing that he has no other object than that of *catching the pig for the minister.*

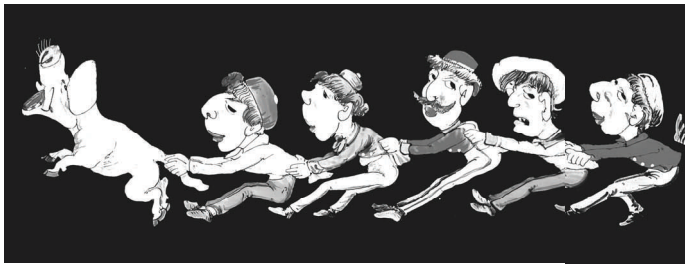
Those who express so much concern for the souls of the heathen, and contribute liberally to save them from hell, while they view with indifference the miserable condition of some of their poor neighbors, cannot be regarded in any other light than that of *catching the pig for the minister.*

And what shall I say of Sunday Schools? Are they not designated to "teach" children "while young, to bear the spur and saddle," so that in due time they may become expert hands in *catching the pig for the minister*.

Why is the character of the immortal Girard vilified and aspersed? Is it not because he refused, directly or indirectly, to aid or assist in *catching the pig for the minister*.

There is yet another description of men, though their number is small, who may be said to go the "*whole hog*" for the minister. I allude to those who at their demise leave their *whole fortunes* to the church. One of these donations is sufficient to rejoice the hearts of all our modern soul savers--*it is a fine fat pig for the minister.*

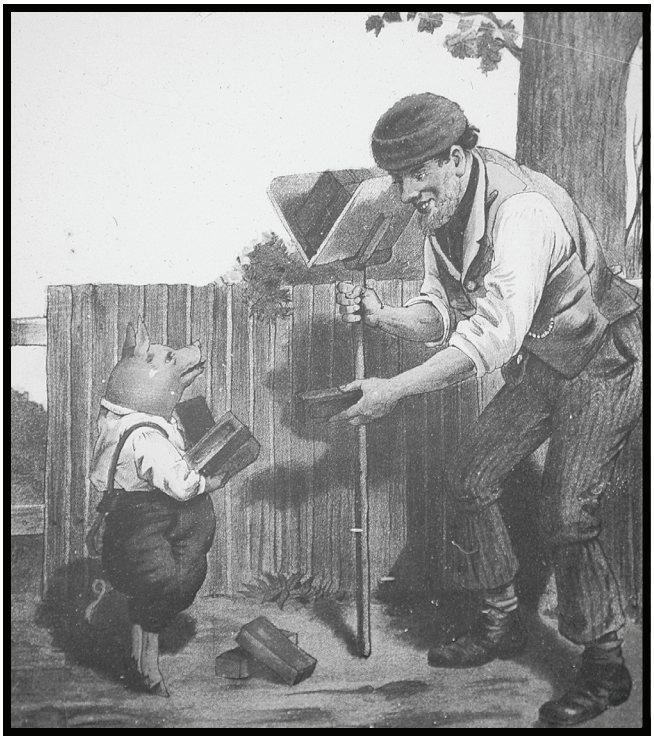
Universalist Watchman, Repository and Chronicle, August 18, 1832, p. 133.



Dick Moore collection

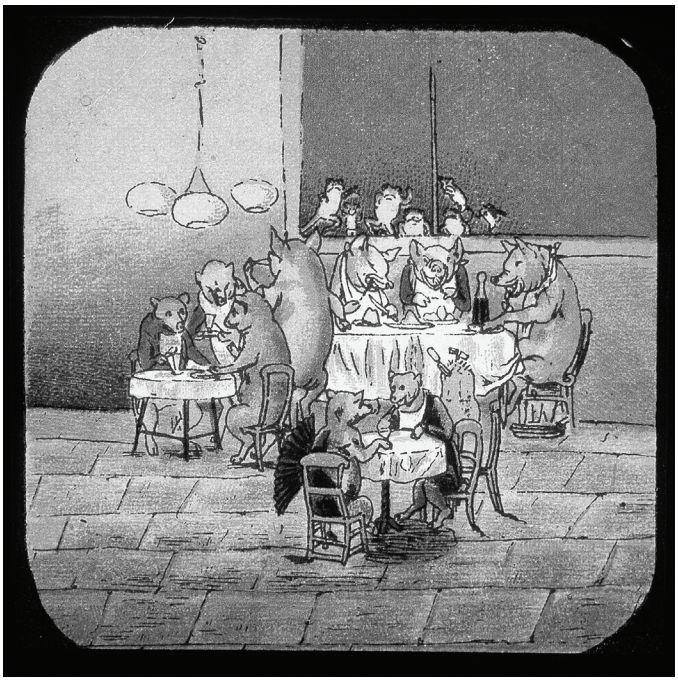
Pig Personality Traits

When Buddha named the years after each of the animals, he also announced that the people born in each animal's year would have some of that animal's personality, and pigs have a lot of personality. Many of these key traits have been knowingly or unknowingly depicted across the spectrum of magic lantern pig slides. Some of these are illustrated here.



Their main goal in life is serving others.

No matter how difficult the circumstances, the Pig will never waiver or retreat, forging ahead in the sure knowledge that all will be well.

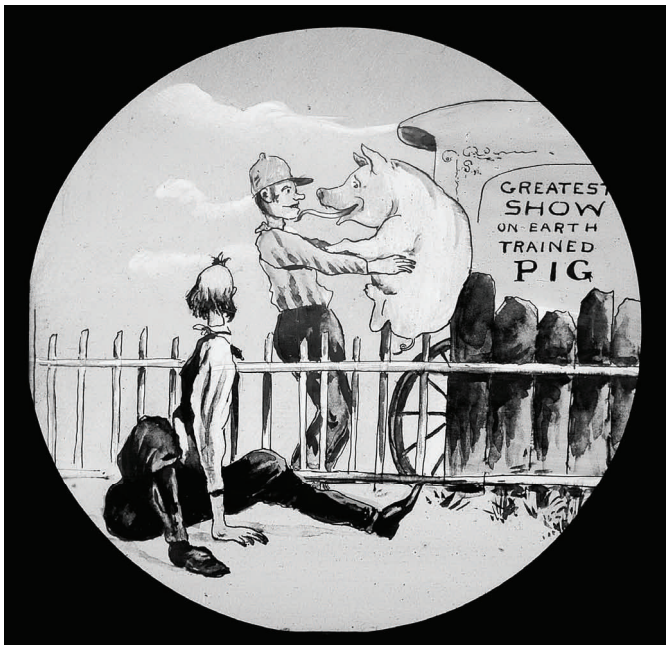


They are not readily talkative, but if presented with an opportunity to discuss topics with like-minded individuals, Pigs may find themselves talking non-stop for hours!

They love to play hard.

All slides from the Dick Moore collection

Their weaknesses are all connected with affairs of the heart, in which they are maladept.



Pigs make great companions in part because of their refusal to see the more negative and base qualities in a partner.

Pigs tend to make wonderful life partners due to their hearts of gold and their love of family.

All slides from the Dick Moore collection

However, pigs can be quite venomous in response to being crossed by a lover, friend, or business partner.

Pigs Unlimited

The pig has been a prominent player—hogging the limelight—in the magic lantern show world. These are some of the pig tales that I have seen:

The Peasant and Pigs

The Precocious Pigs

Three Little Pigs

Head Long Career and Woeful End of Precocious Piggy

Three Tiny Pigs

Uncle Jonathan and the Pigs

The Loitering Schoolboy and the Little Piggies

That Pig of Simon's--Simon and his Pig Story

Hans and his Pig (very similar to Simon and his Pig)

The Pig's Gratitude (also known as The Wandering Pig)

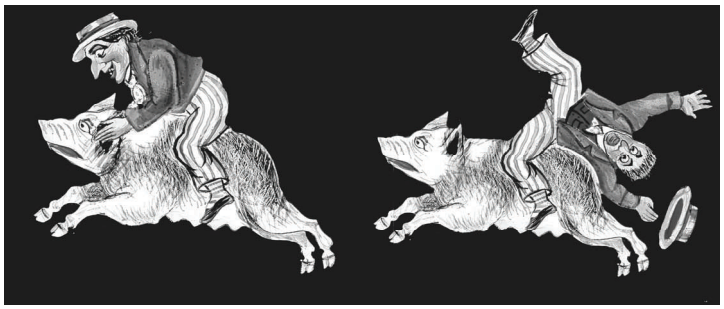
The Pigs and the Sugar Barrel

The Anti-Fat Medicine (featuring an overweight pig farmer)

Puck and His Pig and ensuing sequels (by Dick Moore)

Spectre Pig

Spectre Pig. Lantern slide art by Joseph Boggs Beale.



Pigs in Action

Pigs commonly appear in lever slides and slip slides used to simulate motion. Some of these were made by many different manufacturers and therefore appear in different versions. A partial list of pig motion slides is given below.

Boy or man fall off of a pig (one with a knife and fork in hand)

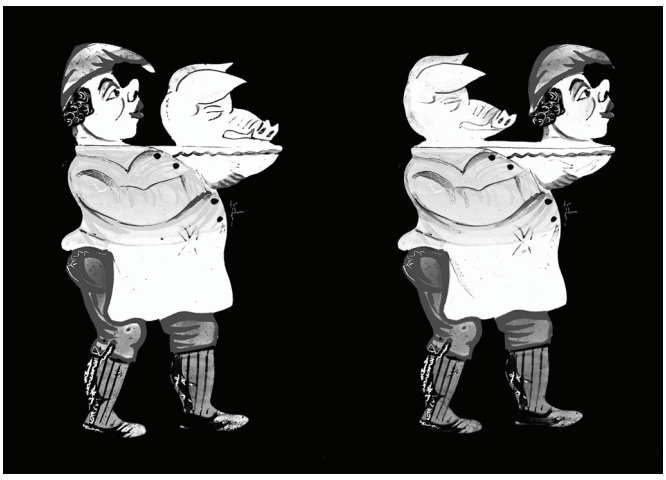
Pulling the pig's leg

Pig under a butcher's arm

Pig under a Scotsman's arm (see p. 23)

Attempting to butcher the pig with a knife (the pig usually wins)

Switching the chef's head and the pig's head

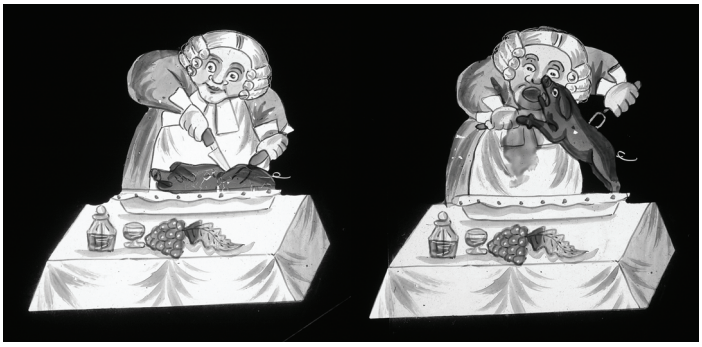


Female cook and switching heads

Woman and pork pie--nose bite by the pig

Pig on a leash, being switched--looking for truffles (if you are a pig lover) or going to market (if you are not a pig lover)

Pigs escaping from a cart (they are known to be smarter than most animals)



Roast pig for dinner--poking the pig with ensuing bite on the nose

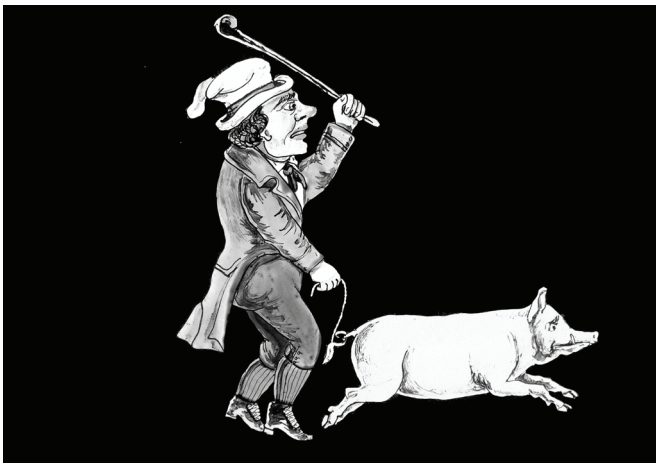
Switching heads--piggish man drinking ale

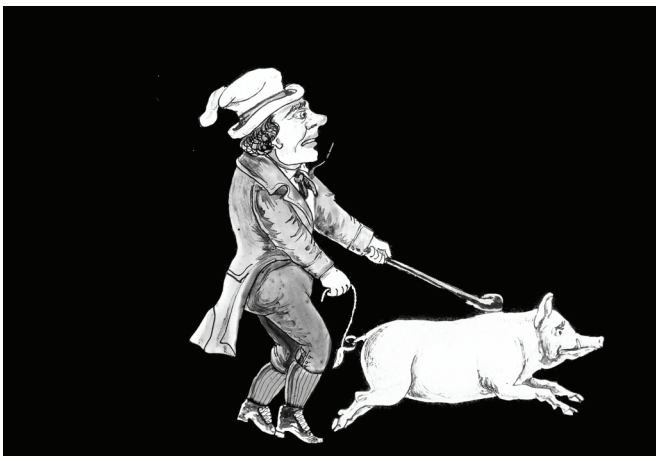
Man and pig kissing

Pig upsetting the egg man

Pig as garden roller

Man walking a pig (presumably to maket)

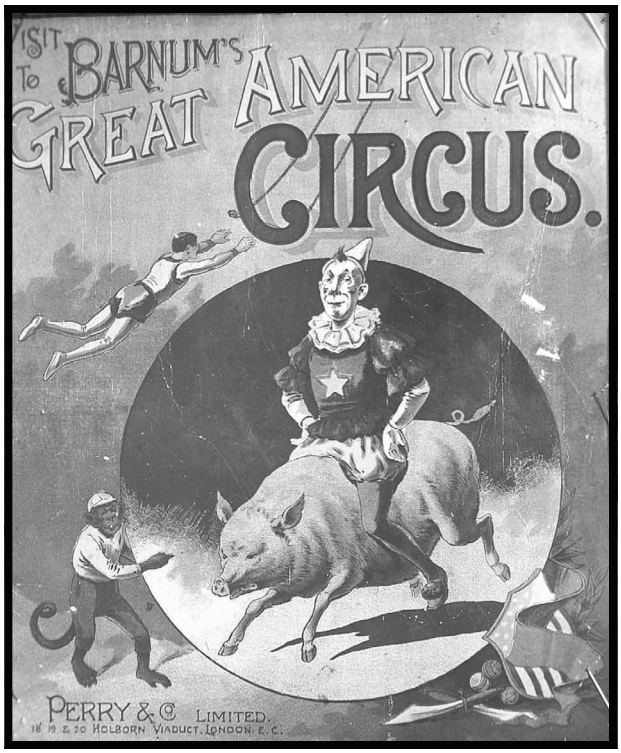




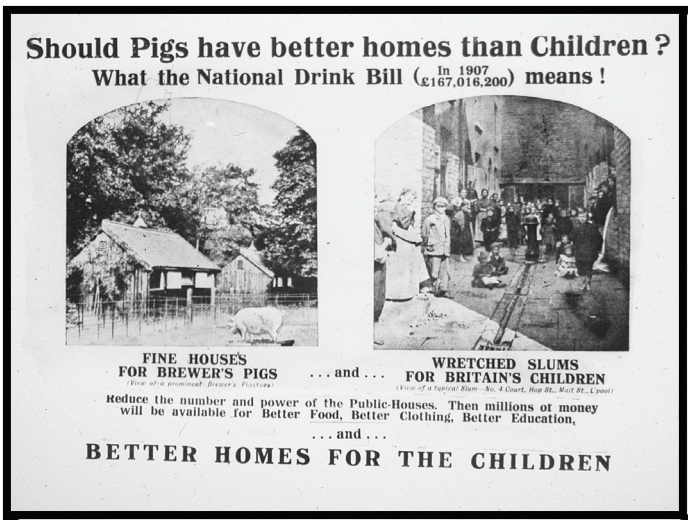
►►If you know of additional pig slides and tales, please contact Dick Moore (rmoore0438@aol.com)

Pigs With a Message

Pigs also appear in a variety of other types of slides, including comic stories, single slides of pigs doing tricks, and even in advertising slides, including circus announcements and temperance slides.



Advertising slide for Barnum's circus, featuring a clown riding on a pig.


Should Pigs have better homes than Children?
What the National Drink Bill (In 1907 £167,016,200) means!
FINE HOUSES FOR BREWER'S PIGS
... and ...
WRETCHED SLUMS FOR BRITAIN'S CHILDREN
Reduce the number and power of the Public-Houses. Then millions of money will be available for Better Food, Better Clothing, Better Education,
... and ...
BETTER HOMES FOR THE CHILDREN

British temperance lantern slide comparing the quality of housing for pigs and slum children, probably taken from stereographic cards.

The Year of the Pig continues inside the back cover

The Early Magic Lanterns: Where are They?

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Regularly observing eBay-listings for magic lanterns (in my case for nearly ten years) can give us valuable hints about their production and dissemination. The crushing dominance of the Nuremberg toy company Ernst Plank in the U.S. market for toy lanterns has been clearly established. When it comes to American-made professional lanterns, McIntosh and later Bausch & Lomb seem to have been way ahead of competitors in their marketing efforts. Yet, observations like these don't tell the whole, and perhaps not even the true, story.

Why have certain lanterns been preserved and others disappeared without a trace? How important is pure chance – the "attic factor"? The sheer quantity of production cannot be the only answer. There are lanterns that were popular in their time, and yet have become very rare today. A case in point, of the well-known bi-unials made by the famous French maker Alfred Molteni, only two are known to survive.[1]

Some lanterns were perhaps powerful, but bulky or aesthetically so unattractive that they were thrown away when they were no longer needed. Or they may have been nice-looking, but impractical and difficult to use. Some models may have had more value as scrap metal than others. Some may have rusted easily. Certain lanterns may have been easier to convert to electricity. And so on.

The further back in time we go, the more difficult it becomes to find preserved magic lanterns. Here the mode of production certainly matters. Industrial serial production of machines and mechanical devices began to develop slowly with the onset of the first industrial revolution. Especially in the United States, the "American system," aiming at quantity production using interchangeable parts and eventually the assembly line, was first applied to things like firearms and agricultural machinery. Their practical effectiveness and "useful ugliness" made an impression on the visitors of the Crystal Palace Exhibition (1851), spurring others to adopt similar methods.

With very few exceptions, possibly those of Philip Carpenter (later Carpenter & Westley) in England and the Nuremberg metal workshops in Germany, anything like industrial "quantity production" of magic lanterns and slides does not seem to have existed before the 1850s.

Magic lanterns were produced by opticians and tinsmiths in their workshops. There were some identifiable "types," influenced by published illustrations or artisanal traditions. Even then, the individual lanterns were rarely identical, which possibly signifies that they were made by different workshops for the same wholeseller or retailer.[2]

Although the evidence is fragmentary, it is also likely that many early lanterns were unique objects, made upon order for a client with specific needs (the enormous 18th century demonstration lantern preserved at the Harvard university being a good example).[3]

This explains partly why early magic lanterns are so rare. Very few lanterns made before the 1850s have ever appeared on eBay. The exceptions I can think about include three fantascopes and some hand-crafted miniature tin toy lanterns, all very probably from the first half of the 19th century. There have been no examples of 18th century lanterns that I am aware of, although some early slides have appeared a few times. They seem to have generally survived better than the lanterns, partly thanks to their small size, aesthetic quality and value as collectables.

Lantern Treasures along the Route

So where, if anywhere, are the magic lanterns produced during the first two hundred years? As David Robinson's invaluable iconography *The Lantern Image* demonstrates, plentiful illustrations of early lanterns exist, but how accurate are they?[4] Were the lanterns displayed in the paintings and engravings modeled on existing ones, or pure products of the imagination? How about more the more technical illustrations? Are comparisons with surviving lanterns possible? The total lantern production cannot have been very large, and just a small fraction has been preserved. Where are the survivors?

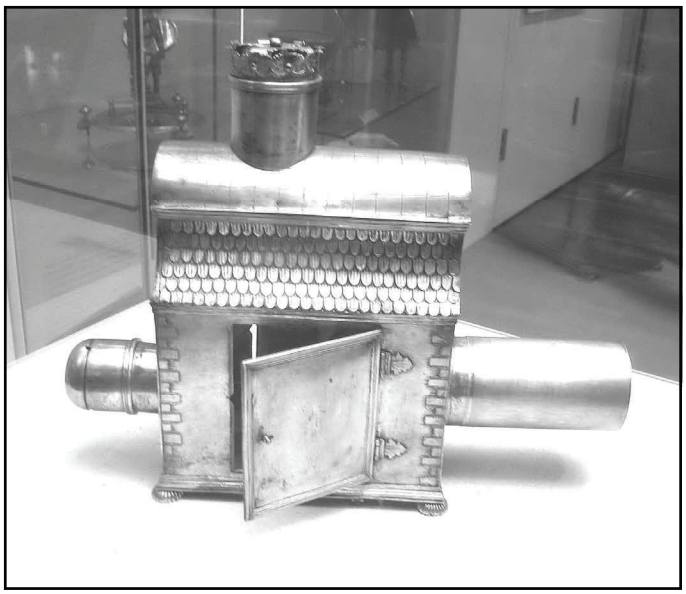
We may look toward seasoned collectors like Francois Binetruy, who has gathered some stunning examples over the years.[5] Institutions such as the Cinema Museum of the French Cinémathèque and the Turin Film Museum also possess rare material, although with few exceptions their collections only contain lanterns dating from the end of the 18th century onward (the phantasmagoria era).[6] Are there other places to look to?

Last summer I toured Central Europe, visiting exhibitions of contemporary art. Naturally I wanted to see the Documenta in Kassel. The exhibition was less interesting than I had thought, so I began visiting local museums. I found out that the Hessisches Landesmuseum Kassel has a wonderful Wallpaper Museum that displays several rare examples of 19th century panoramic wallpaper. Another branch is the Museum of Astronomy and the History of Technology, which is housed in the Orangerie. I had a vague idea about the importance of the collection, but wasn't fully aware of the treasures waiting for me.

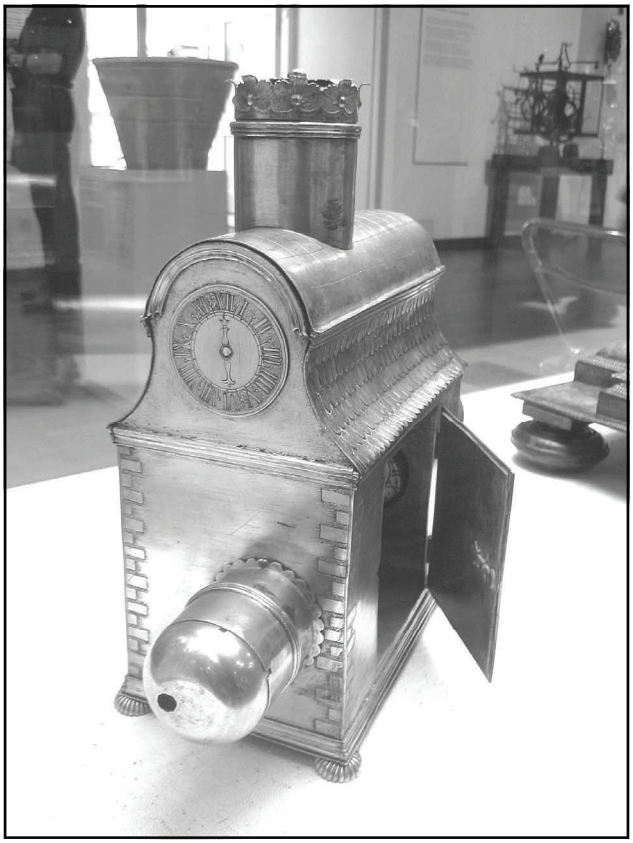
This is not just any collection – in fact, it is one of the oldest and most significant "cabinets of physics" in Europe. Its origins go back to the mid 16th century and the humanist and scientific interests of the landgraves of Hessen. Around a pioneering observatory, a collection of scientific instruments began to grow. While most cabinets of physics, including that of Rudolf II in Prague, have been destroyed and their contents dispersed, the one in Kassel amazingly still has many of its holdings, despite the wars and destruction of the past centuries.

Going up the stairs to the first floor I immediately saw signs of things to come: in the corridor there were impressive examples of 17th century burning mirrors, and behind them an oil painting depicting "Optical Experiments" (c.1700). Burning mirrors, a mirror telescope, prisms and yes, a magic lantern, could be detected.[7]

The true revelations began when I entered the clock collection. In a display case close to the entrance I detected not just one, but *two* early projection-clocks (Nachtuhr, Projektionsuhr). One of them, purportedly made of silver, was brought by Landgrave Karl from his trip to Italy 1699-1700.[8] The book about the collection informs us that this gorgeous piece was made — together with other objects Karl bought — by Giuseppe Campani in Rome.



Side view of the Kassel silver magic lantern (1700). Photo by Erkki Huhtamo.



Rear view of the Kassel silver lantern, showing the clock face. Photo by Erkki Huhtamo.

Francesco Eschinardi had written about Campani's projection-clock already in 1668.[9] It is interesting to note that the object is identical to the smallest detail with the one pictured by Johann Christoph Sturm in his *Collegium experimentale sive curiosum* (1676).[10] Sturm mentioned that he had made a projection-clock himself. Did he get the illustration from an earlier source depicting Campani's projection-clock, or could the object in Kassel be by Sturm or some other German clockmaker? It is known that Karl traveled to Italy via Augsburg and Nuremberg.[11]

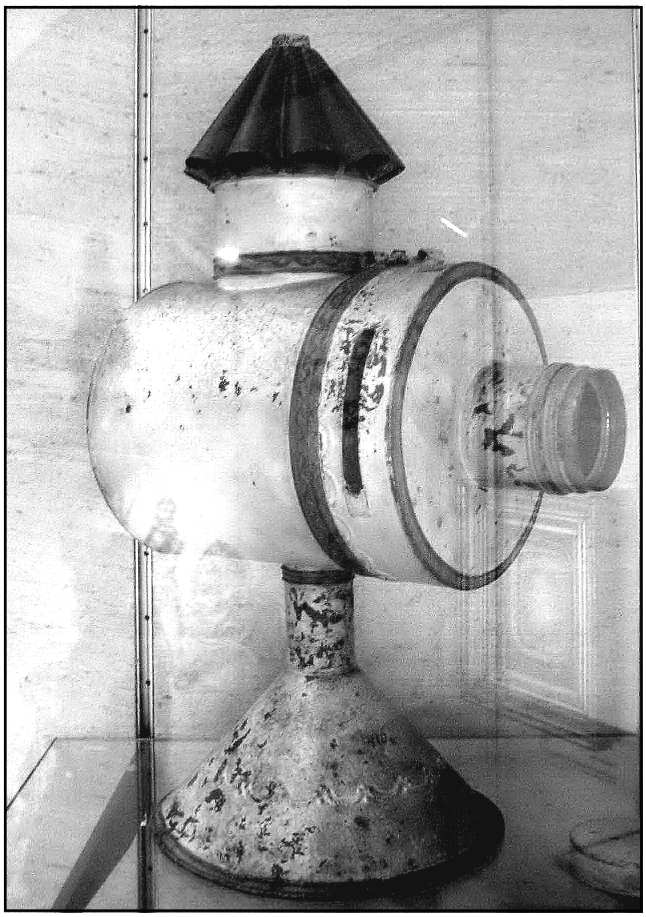
Be it how it may, this rare lantern felt modest compared with its companion in the display case—the most amazing *hybrid* of a magic lantern and a projection-clock one can imagine. The ornate wooden case contains a lantern mechanism that can be adjusted to project either painted glass slides (a wood-framed long slide with round glasses was displayed with the lantern), or to show the time of the day. The examples I know from literature have only done one or the other. According to the information displayed in the room, this object is the work of Johan Philipp Trefler, a clockmaker from Augsburg, and dated "after 1670." It seems to have appeared in the inventory of the collection for the first time only in 1765. Still, Treffler is known to

have produced projection-clocks already around 1676.[12]

It is hard to imagine that this astonishing piece would ever have been used for practical purposes, save perhaps for demonstrations. To be able to project the images, one has to open a painted cap on the front side and insert a lens tube. To switch between the lantern slides and the clock face, further adjustments may be needed. Unfortunately, it was impossible to find out more about the internal workings, because the object was closed. On the front side the device has a landscape painting with mythological (?) figures and a (non-functional?) clock face, which enhances its value as a prestigious display object. Very likely this was a showpiece meant to appeal to "princely taste". Surprisingly, it seems to be missing from the literature on the magic lantern.

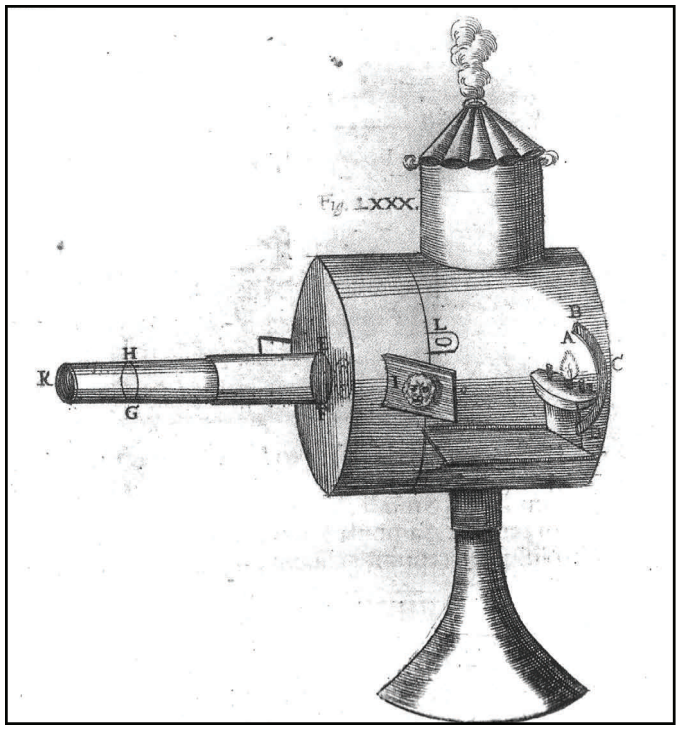
The extraordinary Kassel wooden-cased projecting clock magic lantern. Photo by Erkki Huhtamo.

This was already plenty, but not all. In the section dedicated to optical instruments it was possible to see *another* early magic lantern illustrated by Sturm.[13] This one is made of light grey (originally white?) painted tin, and rests on a thin rod that broadens into a conical stand. It has a sparsely decorated (with embossed 'strips') horizontal cylindrical body into which the slides are inserted. All magic lantern enthusiasts must have seen Sturm's often reproduced illustration that John Barnes has characterized as the "first published illustration of the magic lantern in a practical form".[14] But did they know that the actual lantern still exists?



One of three Sturm magic lanterns (c. 1699) from the Kassel Museum. Photo by Erkki Huhtamo.

In fact, the museum possesses *three* examples.[15] Two of them are relatively similar, while the third one has a wooden round 'container' between the lens tube and the lantern body, and no slot for individual slides at all. It is meant to show pictures from rotating round discs, corresponding roughly with one of the types illustrated by Johann Zahn in his *Oculus Artificialis* (1685), although Zahn's disc is not covered.[16] This design does not seem to have become common (until it was reintroducedas a feature of German toy lanterns centuries later). It should be noted, however, that the idea of the rotating glass disc with pictures had already appeared in the 'parastatic microscope' described by Athanasius Kircher in 1671.[17] Kircher's interchangeable discs were also supposed to be enclosed in a round wooden container that had a peeping tube on one side and a hole to let the light in on the other. Kircher's hand-held device, however, was meant for individual peeping and not for projection. Still, one may ask if it was the inspiration for the Kassel lantern?

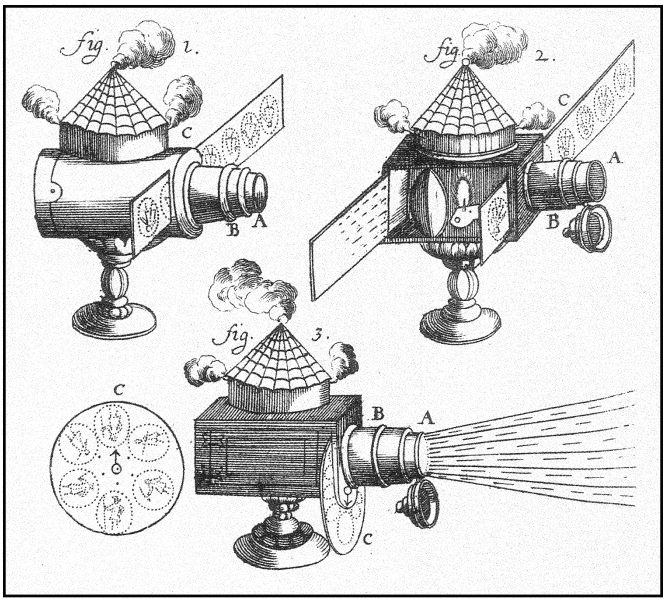


Sturm's illustration of a magic lantern like that in the Kassel Museum (compare with photo on previous page).

Deac Rossell, who deals with these lanterns in his forthcoming history of the magic lantern, dates them c.1699 and suggests that they were also brought back by Landgrave Karl from his trip to Italy.[18] It is likely that they were bought in Nuremberg, where one of the first known magic lantern salesmen in history, Johann Franz Griendel, established his business in 1671.[19] Sturm's illustration probably refers to Griendel's design—it has been clearly established by Rossell that the two men knew each other.[20] According to Rossell, what makes these three lanterns special in the early production is that they represent a "type". Except for the late 18th century Bull's-Eye lanterns (another "type" that Rossell has analyzed), nearly all other known 18th century lanterns are known as unique examples. Although the Griendel-Sturm type may not have led to a continuous tradition, certain of its features (the horizontal cylindrical body, the conical pedestal, the slide slot in the lantern body) reappear in much later toy lanterns. Is this a coincidence, or does it represent a "recall" of the lantern memory, either consciously or unconsciously?

The Treasures of the "Baroque Skyscraper"

It feels amazing that a *single* collection can contain five such extraordinary lanterns. One wonders how many undiscovered treasures there may be somewhere? There are countless historical objects packed up in museum storehouses,



Illustrations of three early magic lanterns like those in the Kassel Museum, from Johann Zahn, *Oculus Artificialis*

some of them without even an inventory number. The current fashion of interactive displays for families and children—as I just experienced at the Manchester Museum of Science and Industry—gives institutions even fewer opportunities than earlier to display "auratic objects." Still, "virtual museums" on the Internet can compensate for this lack, at least to a degree. A very interesting 18th century magic lantern, currently displayed in the virtual museum of the University of Aberdeen, Scotland, is a good example.[21]

That there are more things to discover I found out again a little later, while attending the Ars Electronica in Linz, Austria. For years I had been waiting for an opportunity to visit the Sternwarte (observatory) at the Kremsmuenster Benedictine monastery. The place is not very easy to reach by public transportation, but in good traffic conditions it is little more than an half hour's drive from the industrial city of Linz. To enter the Sternwarte, one must make an appointment beforehand. The place is only open during the warm months of the year.

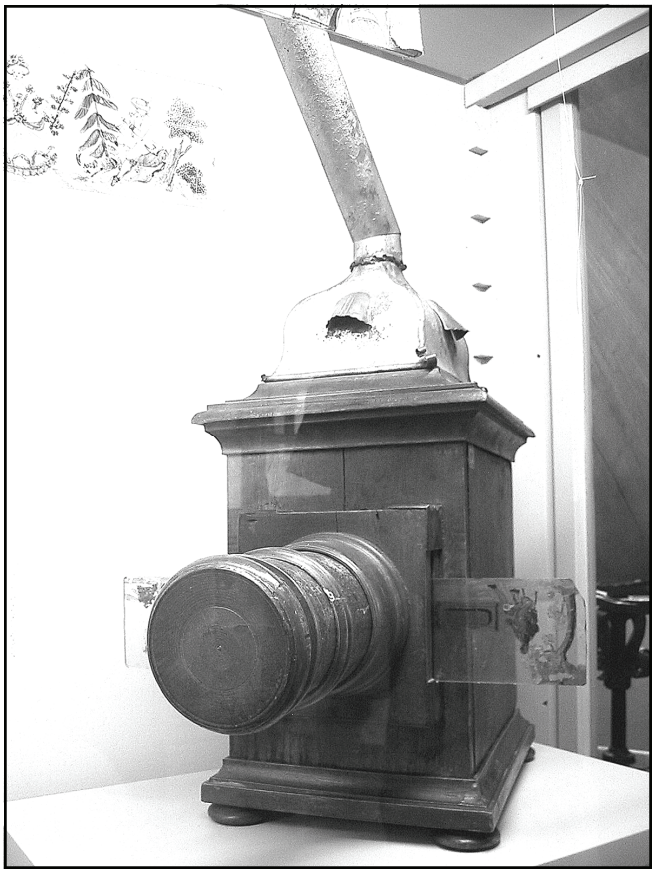
Things went as planned, and after a ride through the amazingly beautiful Upper-Austrian countryside I found myself at the monastery gates, where a guide was already waiting for me. The massive monastery itself is worth a visit, but the Sternwarte exceeded my expectations. The astonishing nine-story building—a "baroque skyscraper"—was built in the mid 18th century as a "universal museum" to house the collections of the monastery. It has been preserved in surprisingly authentic form.

Climbing up the dark central staircase is a memorably uncanny experience. At every step one is stared at by the painted eyes of the students who studied at the monastery school over the centuries. On every floor, there are doors to 'cabinets' dedicated to different branches of learning, from mineralogy to zoology, astronomy and even ethnology. On the top floor, there is still an observatory, and meteorogical observations have been conducted from the 'mathematical tower' daily since 1763. As it is, the Sternwarte feels like a true time capsule.

Sternwarte (observatory) at the Kremsmuenster Benedictine monastery. Photo by Erkki Huhtamo.

The part that interested me most was the physics cabinet. The display cases contain an impressive array of scientific instruments, as well as some automata and a few other technical curiosities. Among other things, there is a large optical machine that makes a 'real' bird appear in an empty cage – in reality, in a large concave mirror behind it (the stuffed bird is hidden, upside down, behind the platform under the cage). There is also a rich display of classic katoptric devices, and a magic lantern. I had seen this lantern displayed on the Sternwarte website as an object of the month several years ago, but it was great to see it in reality.[22]

The Physics Cabinet at Kremsmuenster. Photo by Erkki Huhtamo.



The wooden magic lantern at Kremsmuenster. Both the body of the lantern and the lens tubes are made of wood. Probably early 18th century. Photo by Erkki Huhtamo.

Unlike the Griendel-Sturm-lanterns in Kassel, this one is wooden; the optical tube is also made of turned wood, and seems to extend in the manner of the telescopes of the time. The sliding side door has the maker's (?) signature carved on it, but I did not manage to decipher it ("S. P***" ?). The oil lamp was not displayed, but it is shown on the website; it resembles a crescent moon on its back in the typical 18th century style; there is a concave reflector inside. The metal roof has a vent on each of the four sides and a peculiar narrow slanted tube-like chimney on top.

According to the Sternwarte website, this lantern dates from the time of P. Eugen(ius) Dobler, who worked as the custodian of the mathematical instrument collections until 1761. The inventory of the collection from 1764 mentions a "Laterna magica," which may well be the one on display. Interestingly, it also mentions that the device is known in German as "Schattenspiel" (shadowplay), although the description confirms that the object is indeed a magic lantern.[23] Two small boxes of "different pictures and scenes" for the lantern have also been listed. The two slides on display (one with grotesque faces, possibly ethnic types, and the other with noble ladies and men enjoying leisure in nature) may well be from these boxes.

Who made the Kremsmuenster magic lantern? The 1764 inventory mentions that P. Eugenius Dobler himself made the microscopes in the collection, "and many other mathematical pieces [instruments]", so it would not be unthinkable that the lantern had been produced by him as well. Of course, it could have been ordered from another instrument maker too. Deciphering the inscription on the door might provide the key. In any case, both the Kassel and the Kremsmuenster collections demonstrate that a 18th century physics cabinet would not have been complete without a magic lantern. It should be noted that the 1764 inventory also mentions a projection clock ("a night clock, almost like a *Laterna magica*") that seems to have disappeared.[24]

I have not found any illustrations of lanterns that are quite identical with the Kremsmuenster lantern. The telescope-like optical tube can be found from a number of designs included in *The Lantern Image*, all dating from the first half of the eighteenth century. There are also engravings—interestingly, many of them French—showing lanterns with roofs with the vent holes resembling that of the Kremsmuenster lantern, except for the thin tube-like chimney (could it be a later addition?). We would need more examples to be able to determine the actual place of this device in the development of the magic lantern. Of course, magic lanterns were related to other kinds of lanterns as well. To write its 'definitive' design history it would be necessary to examine this much larger body of artefacts too.

It would be very useful to do for the early magic lanterns what David Robinson has done for the illustrations: to create a repository of all the preserved early examples. I know about twenty 18th century lanterns, and Deac Rossell has located even more. Such a directory should ideally exist on the website of one of the magic lantern societies, where it could be easily updated when new information becomes available. It could eventually be extended to later models too, gradually evolving into a visualized design and production history of the magic lantern. Although there is plenty of material online already—in particular, at www.luikerwaal.com—much work remains to be done.

Notes and References

1. In Jack Judson's and the author's collections.

2. These thoughts have been influenced by various writings by the lantern historian Deac Rossell (see below) and the author's correspondence with him. My warmest thank to Rossell for sharing his knowledge about early lantern history with me. I am eagerly waiting for his forthcoming history of the magic lantern.

3. This impressive lantern, possibly made by John Hale (before 1766) and improved by John Prince (1794) was included in the Getty Center's Devices of Wonder exhibition, see Barbara Maria Stafford and Frances Terpak, *Devices of Wonder. From the World in a Box to Images on a Screen*, Los Angeles: Getty Publications, 2001, p. 299. Another rare survivor is the large wooden magic lantern made for Willem Jacob's Gravesande by Petrus van Musschenbroeck in the 1720s and preserved, with a collection of slides, at De Boerhaave Museum in Leiden. A smaller lantern attributed to Musschenbroeck is said to exist in the Willem A. Wagenaar collection (I have not seen it).

4. David Robinson: *The Lantern Image. Iconography of the Magic Lantern 1420-1880*, Nutley, East Sussex: The Magic Lantern Society, 1993. One supplement was published by the society, and an updated version of the work is under consideration.

5. When it comes to early magic lanterns, the Binetruy collection may be the best private collection in the world. It contains several fantascopes, and other lanterns from the first half of the nineteenth century. There are a few, including a large unembellished tin lantern, that can be safely dated to the eighteenth century. Binetruy also has an extensive collection of documents and related artefacts. I would like to thank Mr. Binetruy for several opportunities over the past ten years to examine this material.

6. The Turin Film Museum has a rare Italian magic lantern made of wood and cardboard, with 46 slides, dated to the second half of the 18th century. See *La magia dell'immagine. Macchine e spettacoli prima dei Lumière nelle collezioni del Museo Nazionale del Cinema*, a cura di Paolo Bertetto e Donata Pesenti Campagnoni, Milano: Electa, 1996, 52-53, p. 198. There is a simple wooden lantern of artisanal production, dated c.1790, in the collection of Laura Minizi Zotti, found with a large collection of slides, see *Magiche visioni prima del Cinema. La Collezione Minici Zotti*, a cura di Carlo Alberto Zotti Minici, Padova: Il Poligrafo, 2001, 103, p. 157. A fine 18th century metal lantern, together with a set of wood-framed slides and their wooden box, is in the Judson Collection, San Antonio, Texas. Both the Turin Film Museum and the Museum of Cinema of the French Cinémathèque own examples of 'Bull's-Eye' magic lanterns considered to date from the very late 18th and early 19th century. See *La magia dell'immagine*, 22, p. 64; Laurent Mannoni, *Le mouvement continué. Catalogue illustré de la collection des appareils de la Cinémathèque francaise*, Milano and Paris: Mazzotta and Cinémathèque francaise Musée du Cinéma, 1996, 88, pp. 356-357. Some lanterns of this type exist in private collections as well, including those of Wernes Nekes, Francois Binetruy, and Dick Balzer. In his article "Some Thoughts on the Bull's-Eye Lantern" (*The New Magic Lantern Journal*, Vol.9, No 5, Winter 2003, pp. 71-75) Deac Rossell tried to date them and trace their origin to the metal workshops of Nuremberg. This led to a counter-argument from John Barnes ("Some Further Thoughts on the Bull's-Eye Lantern, *The New Magic Lantern*

Journal, Vol.9, No 6, Summer 2004), trying to prove their British origin. Barnes considers them as phantasmagoria lanterns made in the early 19th century. The issue is unresolved.

7. An engraving, based (?) on this painting and titled as "L'Optique. Tiré du cabinet de Monseigneur le duc de Picquigny" (c.1750) has been published by Robinson, *The Lantern Image*, No. 1, p. 20. A copy of the engraving is in the collection of the Cinema Museum of the French Cinémathèque, Paris.

8. Ludolf von Mackensen, *Die Naturwissenschaftlich-Technische Sammlung. Geschichte, Bedeutung and Ausstellung in der Kasseler Orangerie*, Kassel: Georg Wenderoth Verlag, 1991, p. 26.

9. *Centuriae opt*., 1668, 222 (see Franz Paul Liesegang, *Dates and Sources. A contribution to the history of the art of projection and to cinematography*, Translated and edited by Hermann Hecht, London: The Magic Lantern Society of Great Britain, 1986, p. 11.) Hecht notes that Giuseppe's brother Matteo also made a projection-clock.

10. See Robinson, *The Lantern Image*, No. 12, p. 15. It should be noted that the lantern in Sturm's illustration is seen from the backside, not from the front. In both the illustration and the Kassel Nachtuhr, the embossed clockface (a decorative, non-functional detail) is on the backside. The lantern is in beautiful condition, although the original clockwork mechanism has been replaced.

11. According to Deac Rossell, the travel diary was published, but he has not been able to locate a copy. (e-mail message from Rossell to the author, Oct.30, 2007).

12. Liesegang, *Dates and Sources*, p. 12. Treffler was mentioned by Joh. Joachim Becher, *Närrische Weissheit und weise Narrheit*, Frankfurt, 1682, p. 90.

13. See Robinson, *The Lantern Image*, No. 11, p. 15.

14. Quoted by Robinson, *The Lantern Image*, No. 11, p. 15. As we see, Sturm's illustration was published again in later books (see No. 24, p. 17). It still appears in Johann Georg Kruenitz's popular *Oeconomische Encyclopädie oder Allgemeines System der Staats-, Stadt-, Haus- und Landwirtschaft*, Bruenn, 1786, Bd. 65, Tafel 17 (reproduced in *Ich Sehe was du nicht Siehst! Sehmachinen und Bilderwelten. Die Sammlung Werner Nekes*, Herausgegeben von Bodo von Dewitz und Werner Nekes, Göttingen: Steidl Verlag, 2002, p. 120.) Still, this does not seem to have led to the production of magic lanterns based on this design.

15. An image of one of the Kassel lanterns, also sold at the museum as a postcard, was reproduced (mirrored) in Ernst Hrabalek, *Laterna Magica. Zauberwelt and Faszination des optischen Spielzeugs*, Muenchen: Keyser, 1985, p. 47. For the lantern with the wooden fixture for circular slides, see von Mackensen, *Die Naturwissenschaftlich-Technische Sammlung*, p. 128. Wernes Nekes has an early aquarell depicting a Griendel-Sturm-type lantern in his collection, dated by him c.1690 and considered to be Dutch. The aquarell resembles closely the illustration in Sturm and may have been simply copied from it. Its function remains unclear (*Ich Sehe was du nicht Siehst!*, p. 115).

16. Compare with No 16, p. 16 in Robinson, *The Lantern Image*.

17. Athanasius Kircher, *Ars magna lucis et umbrae*, the Amsterdam edition 1671. Reproduced in facsimile in Laurent Mannoni, Donata Pesenti Campagnoni and David Robinson, *Light and Movement. Incunabula of the Motion Picture 1420-1896*, Gemona: Le giornate del cinema muto, et al, 1995, p. 67.

18. Rossell, e-mail message to the author, October 30, 2007. The information comes from the curator of the Kassel collection, but it does not seem to be fully verified by documentation.

19. Deac Rossell, "Die Laterna Magica," in *Ich Sehe was du nicht Siehst! Sehmachinen und Bilderwelte*, 138. According to Rossell, in December 1671 Griendel sent a list of 25 different optical instruments that he was offering for sale to Johann Gottfried Leibniz. Rossell has discovered Griendel's catalogue from 1672 or 1673, now considered the oldest surviving printed catalogue from a European scientific instrument maker. (Rossell, e-mail message to the author, Nov.1, 2007).

20. Deac Rossell, "The True Inventor of the Magic Lantern," *The New Magic Lantern Journal*, Vol.9, No 1 (Winter 2001), p. 8. Rossell deals with the complicated relationship between Griendel and Sturm in his forthcoming history of the magic lantern, part 1 (Fuesslin Verlag, Stuttgart, 2007-08).

21. This rare lantern is identical with the one depicted on the trade card of the optician Edward Scarlett which has been dated c.1725 (Science Museum, London, reproduced in Robinson, *The Lantern Image*, No. 28, p. 18). It has an interesting detail that may shed light on Rossell's research on the Bull's-Eye lantern. Rossell points to Benjamin Martin's *The Young Gentleman and Lady's Philosophy* (1763), which contains the first known illustration of the "Bull's-Eye lantern". It differs from the preserved examples in that it shows "the slide stage cut through the fat lens tube, instead of being placed at the junction of the body and the lens tube" (Rossell, "Some Thoughts on the Bull's-Eye Lantern," p. 74). This is also the case with the Edinburgh lantern, which has a chimney closely resembling that of the (later?) Bull's-Eye lanterns. Martin's illustration may thus represent a transitional type. Rossell has informed me that another incomplete example has been preserved in a private collection, confirming that this is indeed another "type" (e-mail to the author, Nov.1, 2007). I am wondering if dating the Aberdeen lantern with the help of Scarlett's trade card to the 1720s would be too early? The lantern can be seen at:
http://www.abdn.ac.uk/virtualmuseum/pictures_show2.php? prefix=ABDUA&num=17997&firstview=true&mt=not&sign=&viewnumber=&resultsperpage=9

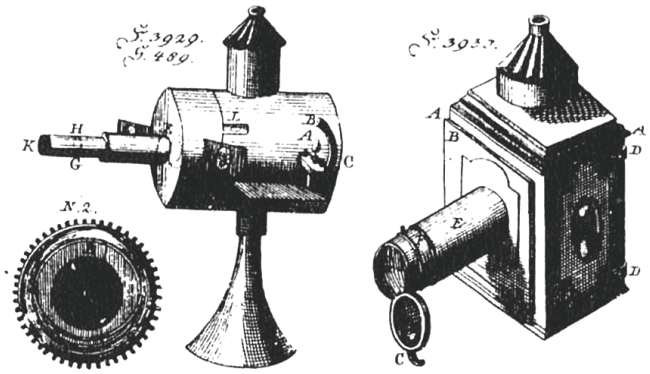
22. The lantern can still be seen on the Internet: http://members.nextra.at/stewar/adv/monat_9907.htm

23. P. Laurenz Doberschiz, *Beschreibung der in dem Mathematischen Thurne zu Cremsmuenster befindlichen Naturalien, Instrumenten, und Seltenheiten*, Herausgegeben von P. Amand Kraml, Specula Cremifanensis 1. Band, Naturwissenschaftliche Sammlungen Krensmuenster, Nr.40 (Februar 1999), Kremsmuenster: Anselm Desing-Verein, pp. 106-109.

24. Doberschiz, *Beschreibung*, p. 107.

25. For the optical tube, see Robinson, *The Lantern Image*, No. 16, p.16, No. 23, p.17, No. 36, p.19; for the roof, No. 37, p. 19, No. 46, pp. 24-25 and others. A thin tube-like chimney, somewhat resembling that of the Kremsmuenster lantern, can be found from No 41, p. 20.

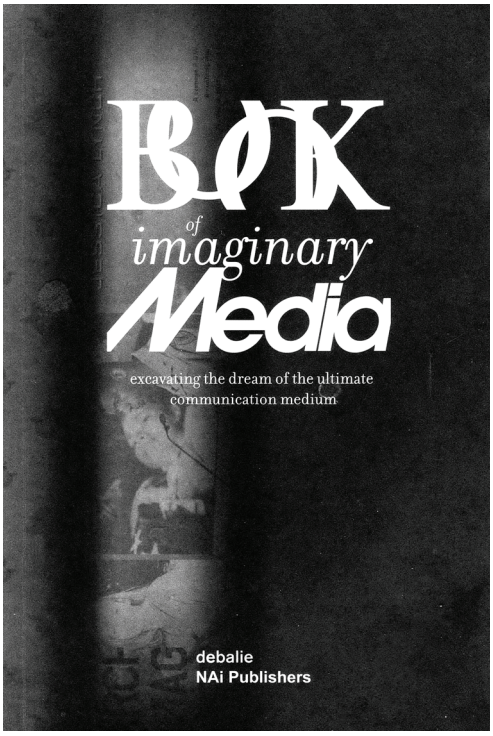
26. In his e-mail to the author (October 30, 2007), Rossell mentions that he has identified "about 26" 18th century lanterns, *excluding* the Bull's-Eye lanterns (about ten according to his latest counting).



Illustrations of two magic lanterns from Stephane Chauvin, *Lexicon Philosophicum Secundis* (1713). From David Robinson, *The Lantern Image*, p. 17 (see note 14).

Eric Kluitenberg, editor. *Book of Imaginary Media.* NAi Publishers, Rotterdam, The Netherlands. 2006. $39.95 paperback, 296 pages.

This scholarly volume is derived from a festival, *An Archaeology of Imaginary Media*, held in Amsterdam in 2004. It includes varies contributions from media archaeologists such as Siegfried Zielinski and Erkki Huhtamo, as well as experimental film makers such as Zoe Beloff. There is much in this volume that will be of interest to magic lantern scholars and collectors, including a DVD that presents some short films on imaginary media. Although some of the media discussed in this book are imaginary in the sense that they never really existed (for example, some of the more fanciful contraptions of Athanasius Kircher), but others are very real media derived from the imagination, and often involving the use of images. As with many academic books, the jargon can become a bit dense at times, but overall the book presents a lot of new and interesting material.



Following a brief introduction by the editor that serves to define the archaeology of imaginary media, the book begins with a chapter by Siegfried Zielinski that uses the work of Athanasius Kircher, whose connection with the magic lantern is well known, to illustrate the relationship between real and imaginary media. This chapter is part of a recent resurgence of interest in Kircher, who long was regarded by media historians and historians of science as a sort of crackpot whose work was not worthy of serious study. In recent years, however, there has been an outpouring of scholarly papers, books, and exhibits on Kircher and his influence on many fields. Although Zielinski's chapter does not shed much new light on Kircher's place in magic lantern history per se, it does help to provide a context in which we can better understand his fascination with projection devices and other types of apparatus. Zielinski discusses Kircher in more detail in his own important book on media archaeology, *Deep Time of the Media* (MIT Press, 2006), which will be reviewed in a later issue of the *Gazette*.

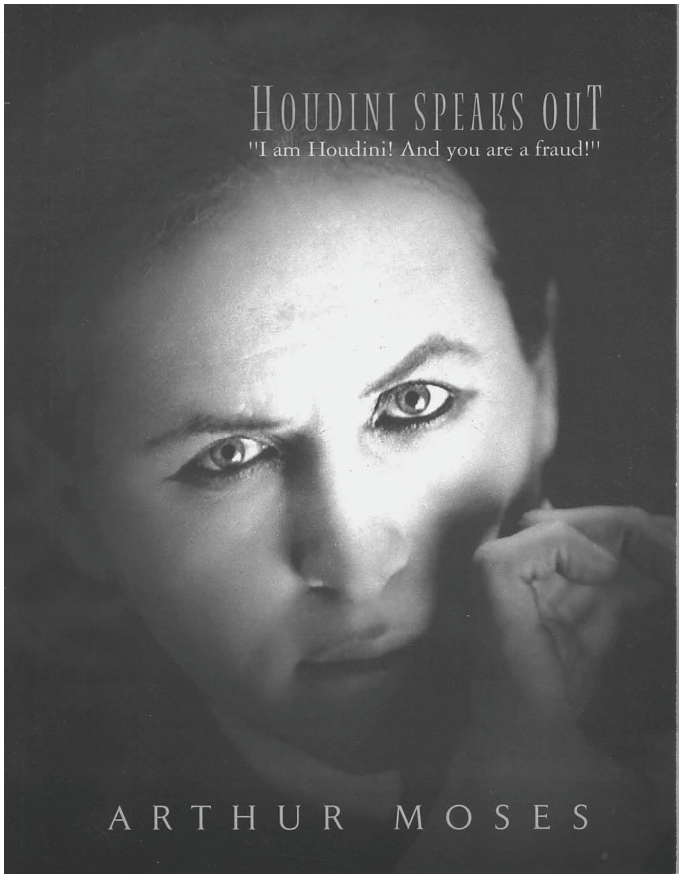
The real physical and intellectual centerpiece of the current volume is Erkki Huhtamo's 80-page, heavily footnoted chapter on "The Pleasures of the Peephole," which provides the first detailed scholarly study of the cultural phenomenon of peep media. His analysis cuts across cultures, dealing not only with peepshows, kaleidoscopes, stereoscopes, and other peep media in Europe and North America, but in Asia as well, particularly Japan. As with much of his recent work, his chapter makes clear the degree to which different visual media intersect with one another throughout history--"raree-shows" could include all manner of attractions and entertainments, from trained bears and jugglers to magic lantern shows and peepshow boxes. The tradition of peeping has continued into modern times, involving at various times media such as the vue d'optique, the stereoscope, toy peepshows such as the Polyrama Panoptique, and kinetoscopes, mutascopes, and other arcade machines, sometimes associated with erotic images.

Several other chapters will be of interest to members of our society. For example, Edwin Carels discusses the persistence of skeleton images in various projected and animated media, from Kircher's images to the phantasmagoria, dancing skeleton magic lantern slides, and early cinema. Zoe Beloff draws on early media such as the phantasmagoria, the stereoscope, and spirit photography to produce her own films. She describes in detail her work on a black-and-white stereoscopic film, *Shadow Land or Light from the Other Side*, based on the 1897 autobiography of an English medium who purported to conjure up apparitions of the dead. Although her narrative is interesting, I suspect it is not nearly as effective as actually seeing the film projected.

Although there is much to like in this book, there are negatives as well, mostly having to do with the book designer being too clever by half. For a book on visual media, it is a remarkably difficult volume to physically read and enjoy. A major problem is that many of the very interesting images, such as those in Erkki Huhtamo's chapter, are reproduced at roughly the size of a postage stamp, thus turning the book itself into a sort of peep show that requires a magnifying glass to fully appreciate this material. Another problem is that the text is printed either on dull gray pages, or as white letters on black pages, often with some underlying decorative images that make reading the book that much more difficult. Nevertheless, I recommend the book for those with a serious interest in visual media.—The Editor.

Arthur Moses. *Houdini Speaks Out. "I am Houdini and You are a Fraud!"* Xlibris, Philadelphia (www.Xlibris.com). 2007. $45.99 paperback, $79.99 hardcover, 102 pages.

The tendency in scholarship of a generation ago to treat the magic lantern mainly as a pre-cinema device often gave the impression that once motion pictures arrived upon the scene, the magic lantern simply disappeared. This was never true, of course—traditional magic lantern entertainments may have gone out of style, but the magic lantern itself was alive and well in the church, the schoolroom, and the lecture hall for decades after the beginning of the movies. This book address one such relatively late use of magic lantern slides—a series of lectures by the magician and escape artist Houdini debunking the claims of spirit mediums. These lectures, illustrated with a set of 50 lantern slides, began in 1922 and continued until Houdini's death in 1926.



Stricken by the death of his mother and a believer in the afterlife, Houdini was desperate to make contact with his departed mother's soul. All his attempts were unsuccessful, and he soon came to realize that mediums and spiritualists used fraudulent techniques that he, as a professional magician, could easily replicate. Eventually this led him on a crusade against fake mediums that would occupy the last several years of this life. He wrote newspaper articles and books debunking their performances, and he offered large cash rewards to any medium who could produce phenomena that he could not duplicate or explain—he never had to pay anyone.

The heart of this book is a painstaking recreation of Houdini's lantern slide lecture, with all 50 of his original slides reproduced, mostly slightly larger than original size. Working from Houdini's book, *A Magician Among the Spirits*, Moses provides captions for each slide, along with his own explanations of what they show. He worked from several identical sets of the slides that were used by Houdini and some trusted associates for lectures. His own collection is incomplete, having been passed down from Houdini through a series of magicians and collectors until he bought the slides in 2001. He uses slides owned by other collectors and a set in the Library of Congress to fill in the gaps in his own collection. One of the more interesting discoveries he made in the Library of Congress while doing research on the slides is a list in Houdini's handwriting, on stationary from the Washington Hotel, which gives a complete list of the slides used in his lectures (the same list appears in typed form on the inside of the lids of the wooden slide boxes).

Many of Houdini's lantern slides are, by themselves, unremarkable, made interesting mainly through their historical context. Many are rather stiff portraits of various individuals who were important in the history of spiritualism, either as mediums or debunkers. Some of the contemporary people are shown posing with Houdini himself. There also are some hand-drawn black and white slides showing various tricks used by mediums to fool their clients, such as switching of writing slates that supposedly held messages from the departed. Clearly is was Houdini's charismatic personality, rather than the lantern slides themselves, that kept audiences flocking to his lectures. Probably the most interesting slide in the set is a picture of Houdini conferring with the spirit of Abraham Lincoln, made by simply double-exposing the photograph. Overall, this book provides a well-researched and well illustrated account of an unusual use of the magic lantern in the early 20th century—The Editor.

Magic Lantern Society of the United States and Canada

Washington Convention

July 10-13, 2008

SPECTACULAR HAND-PAINTED LANTERN SLIDES

Magnificent Dissolving Views
with Grand Scenic Effects

Extraordinary Stereopticon Views

Unequaled Power-point Presentations!!!

Go !!!!

Unique Visual and Auditory Entertainment

An Event Not to be Missed!!!

Make your reservations now for the convention, which will be held Thursday, July 10 through Sunday, July 13 at the Crowne Plaza (Washington- National Airport) Hotel in Arlington, VA. The hotel is located on Jefferson Davis Highway just 1.5 miles from the Ronald Reagan National Airport and minutes to Washington's major expressways, monuments, and attractions. It is only 1/2 block from the Crystal City Metro station. More information is available at the hotel web site: cpnationalairport.com. Hotel reservations may be made by calling the hotel directly at 703-416-1600 or at a central reservations system: 800-227-6963. To receive our negotiated reduced rates, identify the Magic Lantern Society at the time of the reservation.

Joanne and Harry Elsesser chair the program committee and are accepting proposals for presentations. Brief outlines can be sent to them by email to nx2117@aol.com or mail to 139 Sycamore Circle, Stony Brook, NY 11790. Phone is 631-751-2951.

Tom Rall is convention chairman. He can be contacted by email to marketflea@aol.com or mail to 1101 N Kentucky Street, Arlington, VA 22205. Phone is 703-534-8220.

Grand Washington Convention

July 10-13, 2008

Magic Lantern Society of the United States and Canada ©

A Diverse Educational and Entertaining Program for the Discerning Magic Lanternist

Fresh off a recent coast-to-coast tour, Lanternist David Francis has committed to creating a special show with his triunial magic lantern for the 2008 Washington, D.C. Convention program of The Magic Lantern Society of the United States and Canada.

Francis and his partner, Joss Marsh, will perform at the National Gallery of Art on Saturday, July 12, during the convention, which will be held Thursday, July 10 through Sunday July 13, 2008, in our Nation's Capitol area. Similar in format to recent shows at the Academy of Motion Picture Arts and Sciences in Los Angeles and the Museum of Modern Art (MoMA) in New York City, Francis and Marsh's National Gallery presentation will be open to the general public as well as conference attendees.

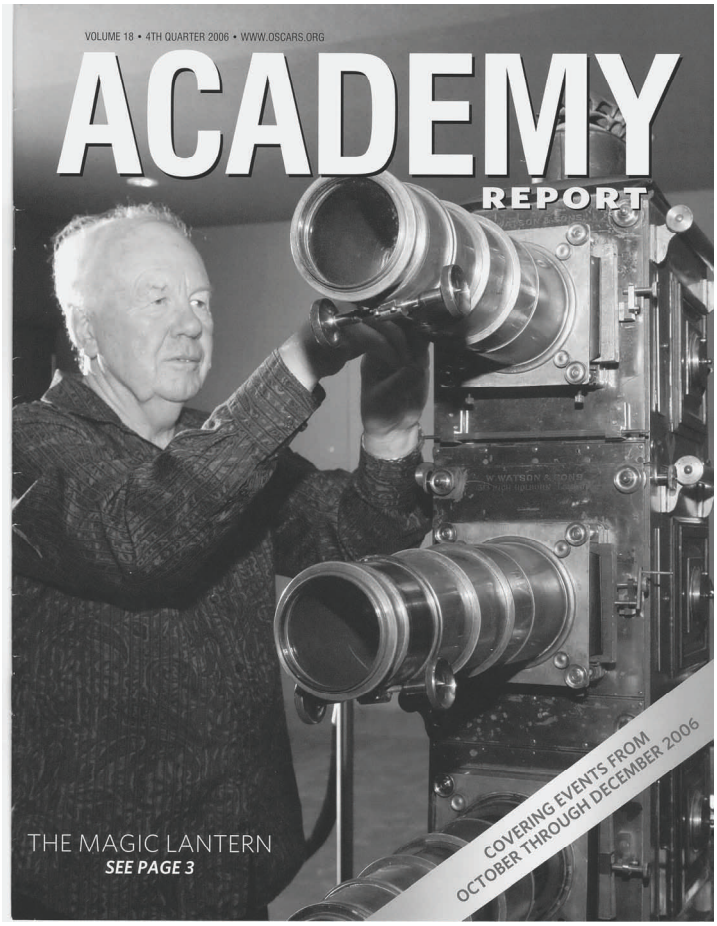
Francis and his rare magic lantern appeared on the cover of the Oscar organization's quarterly magazine, *Academy Report*, which noted, "Magic Lanternists in the Victorian era had two dreams: first, to make still images move; second, to tell stories in pictures. Mixing historical commentary and period showmanship…Francis, retired from the Library of Congress, and Marsh, professor of Victorian studies at Indiana University, traced the origin and development of those dreams." The MoMA show celebrated the influence of Charles Dickens and presented "a lantern-slide telling of *A Christmas Carol.*" The performance coincided with an ongoing exhibition through February 25, 2008, of films by society member Ernie Gehr.

"We are delighted that David has committed," said Convention Chairman Tom Rall, "and we expect to have more exciting program announcements soon." In addition to other public programming in the works, Rall reported that prospective speakers include Jack Judson, Dick Moore, Larry Rakow, Dick Balzer, Janelle Blankenship, Kentwood Wells, Michael Lawlor, Errki Huhtamo, Margery and Ian Edwards, and several others. "We're going to have a diverse and interesting program, a mini-festival of sorts" he promised.

The White House, 1860s.
Lantern slide by L. J. Marcy.

Wells collection

David Francis at the Academy



Courtesy of the Academy of Motion Picture Arts and Sciences

Society member David Francis and Joss Marsh, a professor of Victorian Studies at Indiana University, gave a magic lantern show with David's spectacular tri-unial lantern at the Linwood Dunn Theater in October, 2006. The show was presented in connection with a special Los Angeles Filmforum, "Magic Lanterns and the Evolution of Film Narrative," which provided an overview of Victorian magic lantern shows and other illustrated entertainments. The show included a variety of different types of slides, including early motion slides and hand-colored photographic life-model sets. The program also included two early films by R. W. Paul, "Buy Your Own Cherries" and "Scrooge, or Marley's Ghost," which showed the influence of stage and magic lantern techniques.

***Comrades* Wanted**

David Donaldson of Adelaide, South Australia is looking for a copy in any format including 16mm or 35mm film of the Bill Douglas film, *Comrades* [this film prominently features a magic lanternist and other optical toys]. You can contact him at: reelsonwheels@dodo.com.au.

A New Magic Lantern Museum

A new museum featuring a display of over 100 magic lanterns opened in October at Rubicon Estate, a California winery owned by famed film director and producer Francis Ford Coppola. According to James Mockoski, curator of the collection and film archivist for Coppola's American Zoetrope film company, Mr. Coppola acquired his first magic lantern and a zoetrope from a Danish film maker in the 1960s and has long been interested in the history of early pre-cinema technology. Recently he purchased the magic lantern collection of Danish film maker Henning Carlsen and had it installed in special museum at his winery. The collection includes 103 lanterns and about 600 slides, with special strength in French toy magic lanterns. It also contains some other optical toys, such as an Ernst Plank steam-driven praxinoscope, as well as a few prints and other graphic items. Mr. Mockoski has extended an invitation to our society to visit the museum or even hold a convention there. Certainly members living on the West Coast will want to make a special excursion to see this collection. You can contact him at James_Mockoski@ffcnotes.com.

Lecture on Burton Holmes at the George Eastman House

On October 18, 2007, at the George Eastman House in Rochester, New York, Genoa Caldwell, the author of *Burton Holmes Travelogues: The Greatest Traveller of His Time, 1892-1952*, gave a talk on the life and work of Burton Holmes, an American icon of late 19th and early 20th century media history. Her informative talk was accompanied by a series of wonderful pictures, many of them taken from Holmes' orginal lantern slides and shown in their exquisitely hand-colored splendor. Needless to say, these pictures served not only to underline the quality of Burton Holmes' travelogues, but also made the audience gasp with awe and admiration.

Burton Homes is remembered not only for his many extraordinary lectures, but also as a pioneer of motion pictures. From his earliest days as a lecturer, he not only took photographs for his lantern slides, but also made motion pictures. These initially short movie reels were used as a supplement to his lantern lectures. Later in his career, they would grow into longer features. For example, in 1900, he went to Oberammergau and filmed scenes in the village where the famous Passion Play was performed.

Burton Holmes began traveling while still a teenager, and during an astonishingly long career spanning almost six decades, became the most famous of travelogue lecturers. He visited practically every spot on the globe and covered many of the important news events of the time, including the Olympic Games in Athens in 1896 and Queen Victoria's Diamond Jubilee in 1897. At the end of his life, he had many many movies, and his photographic lantern slide collection ran into the tens of thousands. Burton Holmes' most successful lecture was about the construction of the Panama Canal, a lecture he had to extend several times. It may be encouraging to the aspiring lantern lecturer of the 21st century to know that even Burton Holmes had some lectures that were not a complete success. Today, only a small part of his work survives, with many of his films and most of his photographs having been lost.

Nevertheless, many of his best photographs are reproduced from hand-colored lantern slides in Caldwell's beautiful coffee-table book on the Burton Holmes travelogues, and sets of his published lectures, which include many more of his photographs, including some reproduced in color, are readily available on Ebay for modest prices.—Submitted by Karl Link.

Photo from the Library of Congress

Notes from the Northwest Group

On August 12, 2007, John and Betty Potter, Ralph and Judie Shape, Dale and Joanna Chesmann, Dorothy and Ron Easterday, Alice Koch, Mike Lawler, Bob Doran, Larry Cederblom, and Shell Izen gathered at the home of Bob and Sue Hall. Ralph opened the meeting with thoughts about the *Gazette*. Sue told a personal story about Oberammergau and enjoying the article. There were other favorable comments, although some concern about "balance" of content and how much new members would get out of technical articles.

John Potter reported that Bob Bishop is working on a new magic lantern book. Sue Hall reported that a potential new member (young, and may have joined by now) was roped in at the Portland Expo Antique Show. She spent hours looking at slides, bought some, bought a large slide display, and returned the next day and bought a nice Spencer Lantern with directions book and other extras, near mint in box, from a fellow exhibitor that Bob introduced her to. She plans to attend future meetings. Ralph reported that Jack and Lindy Judson are doing well. He has a beautiful new McIntosh tri-unial, which is now on the introduction page of his web site. Ron discussed the Port Gamble lantern show (see report in the Summer issue of the *Gazette*). This is the second time he has appeared in a Civil War costume made by Dorothy. Mike reported on his Canadian Pacific Railway lantern show and print exhibition at Simon Frazer University, Vancouver, British Columbia, which was well attended; 50 matted and framed prints of slides are now on exhibit (see report in the Summer issue of the *Gazette*). Shell mentioned an opportunity to do a Revolutionary War Show in Seattle. The Halls cannot attend the 2008 convention, but are hopeful for all others. The Shapes, Halls, Potters, Lawlers, and Shell are going to visit with the Evans and see the Professor Optics (Larry Rakow) Lantern Show at the Nickelodeon Theater in Revelstoke. Dale reported on the Tacoma Arts and Culture committee for the return of the International Tall Ships, coming in July of 2008. He is working on talking the committee into having a lantern show at the historic Knights of Pythius building in downtown Tacoma as part of the events. John Potter is the group's official historian of the Tacoma area and has the largest group of local lantern slides, so he will play a major role in the show. Larry collects odd eBay items related to magic lanterns and slides. This time he had a copy of a listing for a magic lantern "nose cone" up for auction. Most of us know it as a chimney for a child's lantern.

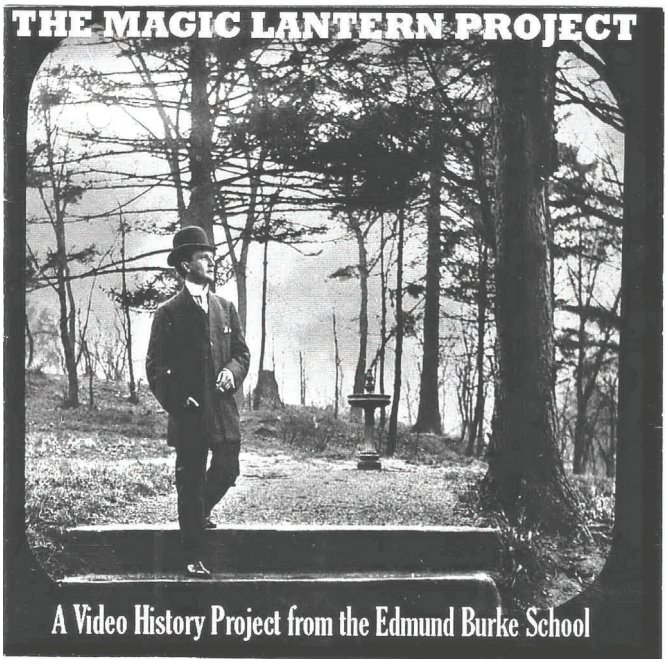
Ralph asked Alice to comment on her feelings about state of the Society. She thinks things are going well and says Joe would be proud, and she is sure he is looking down—laughing—a lot of the time.

Society Financial Report from Dick Moore, Treasurer

Balance June 15, 2006		$3,665.41
Income		
Dues	$5,512.30	
Interest	$5.22	
2006 Convention	$1,530.83	
Total Revenue	$7,048.35	
		$10,713.76
Expenses		
H. Peabody Memorial	$100.00	
General Mailings	$25.09	
Flyers	$59.20	
		$184.29
Gazette		
Printing	$2,424.93	
Postage	$1,429.08	
Mailing Materials	$126.31	
		$3,980.32
Total Expenses		$4,164.61
Total Operating Balance		$6,549.15
Research Award Fund		**$1,100.00**
Total Cash Balance Oct 15, 2007		**$7,649.15**

Freemasonry Slides and Information Wanted

I'm looking for information regarding glass lantern slides for the presentation of the degrees of Freemasonry. I have in my possession an incomplete set of these slides. I'm looking to locate others to complete the set. Freemasonry is learned in three degree ceremonies, and each degree has a set of slides for the presentation. I understand that fraternal supply houses of the time offered these for sale to the fraternity—J. R. Blum (TenBakerSt@aol.com) (909-224-0321).



An Impressive Magic Lantern DVD from the Students of The Edmund Burke School in Washington, D.C.

Using the latest digital techniques, combined with old photographic magic lantern slides, the students at The Edmund Burke School in Washington have produced an impressive video history DVD. This production, which acknowledges both the Magic Lantern Society and the *Gazette*, as well Tom Rall and David Francis, who supplied the slides, provides a varied lantern slide program. Two segments of the film are social history projects, one dealing with "Cities and Industrialization, 1890-1940," and the other on "Image and the Reality of Women, 1890-1940." I found the second of these more interesting than the first, mainly because the images on the slides were more interesting than some of the typical Keystone factory floor slides used in the first story. The real high points of the production, however, are the musical numbers, illustrated with hand-colored song slides. Probably the best of these is a rendition of "My Ragtime Soldier Man," which uses quick cuts between slides that are expertly timed with verses of the song, with the same slides reappearing multiple times in the chorus. All of the slides used in this film are of top quality, and the photography, editing, and sound-mixing are as good as one would find in a professional documentary production.

Tom Rall has a limited number of copies of the DVD for $19.95 + $4.95 shipping (MarketFlea@aol.com). Hugh Taft-Morales will be presenting the film at our 2008 Washington Convention.

You Ought to Be in Pigtures

Film director Alfred Hitchcock, born in the Year of the Pig, once said, "I understand the inventor of the bagpipes was inspired when he saw a young man carrying an indignant, asthmatic pig under his arm; unfortunately, the man-made sound never equaled the purity of the sound achieved by the pig."

Dick Moore collection

Dick Moore collection

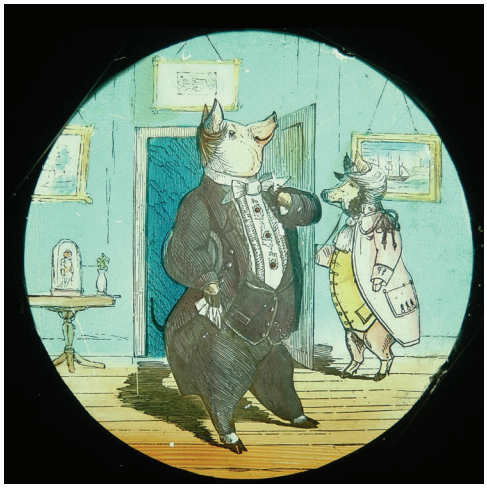
Alice caught the baby with some difficulty: it was a queer shaped little creature, and held out its arms and legs in all directions, "just like a star fish," thought Alice. As she carried it into the open-air it left off sneezing and began to grunt. "Don't grunt," said Alice, "That's not at all a proper was of expressing yourself." But the baby grunted again. "If you're going to turn into a pig, my dear," said Alice seriously, "I'll have nothing more to do with you. Mind now!"

Another grunt and she looked into its face in some alarm; there could be no mistake about it, it was neither more nor less than a pig, and she felt that it would be quite absurd to carry it any further. So she set it down, and it trotted quietly away into the wood. "If it had grown up," she said to herself, "it would have made a dreadfully ugly child, but it makes a rather handsome pig, I think."

Lewis Carroll, *Alice in Wonderland*

Dick Moore collection

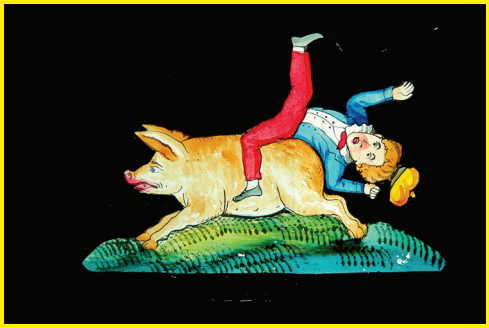
They often shine as entertainers, social activists, or politicians.



Sometime looked upon as a snob, the Pig just finds it right and natural to exhibit good manners whenever possible.

Although forced to play the fool many times, they will just as likely hold fast to the notion that everyone is at heart decent and admirable.

Some characteristics of people born in the Year of the Pig



Catching the Pig

Dick Moore Collection